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Edgar Strakosch Relates Some Stirring Incidents in His Life.

THE ATTRACTIONS FOR THE COMING WEEK

Recenve. Shakespeare and a Review of the Brief for the Plaintiff-Mme. Patti's New Theater at Her Beautiful Castle in Wales.

The world in general when it sees a wellperformed production of an opera or a celeprated play upon the stage rarely ever thinks of the enormous amount of work and the large outlay of money required to place the counterfeit presentment of human life and passions before them, or of the internal troubles which a manager has to contend with before success can be attained.

It is only the initiated who can comprehend these points, which, once conquered, in the majority of cases, prove the main causes of success and consequently of prosperity.

But there are some artists who can never secure an entente cordiale with their manager or with the members of the company whose fortunes they share, and as is often the case in other walks in life, success only adds force to this obnoxious trait of char seter, and when an actor or an actress becomes a star of the first magnitude, wee be tide the unfortunate manager or the still more unlucky fellowartist who incurs the wrath of the star.

Such a character is Sarah Bernhardt. The divine Sarah Bernhardt-famous the world over for herartistic abilities and her, to use modern but expressive word, crankiness. ere was a gentleman in Omaha week e last who probably appreciates the force of this observation more than any other man in America. He is Mr. Edgar Stra kosch, a member of the well known family of

musicians and managers of that name.
Mr. Strakoschisthebusiness manager of the Carleton opera company, which appeared herea short time ago, and in au hour's con versation he told some interesting reminis cences of his experience with famous artister of the modern operatic and theatrical stage

That he is qualified to speak with authority is proven by his record. Bernning with the famous Wilhelm in 1878, Mr. Strakosch in 1879 piloted Ole Bull and Madame Emma Thursby; in 1880-81 conducted the chie The through the United States, Cuba and Mexico in 1882-3 was the manager for the charmin Aimee; then took hold of and contributed t the success of the divine Sarah's success this continent, and afterwards acted in the same capacity for Kellogs. He has also pioneered Gerster and Minnio Hauk through

But now he has abandoned grand opera for light opera, believing that it is more popular and more successful, if properly placed before

At the outset of the interview I asked him what event in his career heregarded the most exciting.

"Well," he replied "that is a bard question to answer where one has braved so many dangers of flood and field and railway train But I really believe that an adventure which Bappened to us when we—that is, Sarah Bernhardt and her company—were on our way from the Agentiae republic to Chili fills the blit. We were on the Britian steamer Cotopaxi, and a good stout vessel she was; but some how or other as we were passing through the Straits of Magellan, we ran aground on a sand bank. We drow eighteen feet of water and had unfortunately entered the straits at low water. Everyone believed we were shipwrecked, that our engagement in Chili would never be fulfilled; that all our artistic prospects were ruined, and that we were doemed to stay where we were for three weeks, for you must know it is only usual for the steamers of this line to pass there every

three weeks. "Sarah was distracted. She tore her hair. She beat herbreast in her own islimitable manner, and she used the—well, classical—

This was about 9 o'clock in the morning. The scene can be better imagined than described. The ladies were in tears and frightened out of their senses, and even the men of the com-pany felt uncomfortable. The assurances of the captain that all would be well were of no avail and everybody was in despair.

"At last, about noon, the smoke of an ap-

proaching steamer was seen in the distance. Everybody's hopes revived. Aid was at hand and we would be rescued from our unpleasant position. Time went by and the steamer drew near. As she approached the Cotopaxi hoisted signals of distress and she bore down upon us. But so soon as her flag was recognized, patriotism got the better of fear.

"Sarah did not hesitate a moment, Her alarmhad disappeared. Rushing to the captain, a bluff English sallor, she flopped on her knees before him and implored him for the knees before him and implored him for the love of God and of France not to hand her over to the tender mercies of her enemies She would rather stay shipwrecked all he life, abandon her profession and lose all her hope of artistic and literary success than set foot upon the deck of a German ship. Surprised at her change of tone, the captain con-sented and told the German captain that hi passengers did not need assistance and the Teuton sailed away. But Sarah was equal to the emergency. Rushing down to her cable, she brought up a silken French tricolor which had been presented to her by some admirer and as the German sailed away

CAPOUL THREATENED WITH DEATH. "Another exciting incident comes to my mind. Victor Capoul, the famous tenor, when he first visited Cuba, acted as correspondent for the Paris Figaro, and expressed his opin ions of the Cubas very freely. That was all right. But the next year he returned. In the meantime the Figaro containing these letters had reached Cuba, and the popular fee ing was aroused against Capoul.

eling together, could never agree, and both wanted to have their names first on the advertising posters. Of course that was impossible, and things seemed to be at a deadlock.

But Maurice Strakosch, the manager, was equal to the emergency, and placed both names first in the form of a cross. There was no more trou ble after that.

"One more story," said Mr. Strakosch, "and I have done. When Bernhardt was in the south she was supported by Mr. Garnier, who is well known in Montreal. He was a favorite everywhere, but in Brazil ne curiously incurred the hostality of the student and they would not allow him to act. He was playing Armand in "Camille." The students hissed, howled and hurled epithets nier could not be allowed to continue on the stage. Sarah tried to solve the difficulty b appearing on the stage arm in arm with Gar nier, but the students would not be quieted She was all right, but they did not want that fellow. Garaier was withdrawn and the

Tonight at Boyd's one of those delightfully refreshing entertainments takes place in the presentation of Denman Thompson's farmous play. "The Old Homestead," the story of New England nome life so well known to all. It has a historical value, also, in that is a perfect reproduction of the land of homesteads, the cradle of commonwealths, the school house of patriots, the academy of statesmen, and where our Websters', our Adams', our Everetts and our Longfellows got their earliest has irration and imbibed the principles that made them known to the world.

That old homestead stands there yet on the That old homestead stands there yet on the stony hills or in the shady valleys just as it stood when Bunker Hill was "fit." It

*Did we get off! Yes, indeed. About 7 a m., the tide rose and we floated into harbot

even threatened with death, and had to leave hurriedly for New York under the cover of The engagement was spoiled,

SETTLING A DIFFICULTY.

"Ole Bull and Emma Thursby, when tray

A MANAGER'S CLEVER RUSE.

poorest actor in the company was placed in his part. The students were so disgusted that they asked Garnier to return. He did that they asked Gardiness."
So and scored a great success."
THE LOUNGER.

sent out generation after generation of brave men and women who have made the valleys of the Ohio and Mississippi to blessom like the rose. They fought the battle of life with the rose. They fought the battle of life with a hymn-book in one hand and musket in the other. They converted the prairies of the west into measureless gardens that feed the world.

them was a crime. Made of granite and sun-shine, they went over this continent with the keenness of winter's blast, and something of the nourishing gentleness of summer rain, of course it is the home that makes men and

The company who present the play here tonight and on Monday, Tuesday and Wednesday evenings is the same as seen last fall, the only difference is that entirely new scenery will be used.

The Standard opera company begins an en-gagement tonight at the Grand opera house, to last until next Sunday night, with Satur day matinee. The company consists of fifty first class operatic artists, prominent among whom are the favorite prima donnas Miss Bessie Fairburn and Miss Alice Johnson, the beautiful contralto Miss Julie Cristen, the favorite comedian Charles A. Gilbert, the noted baritone W. V. Kent, and the English noted Daritone W. V. Kent, and the English tenor Mr. Mercer, together with a very large and well trained chorus. The repertoire for the week is as follows; Tonight, "Chimes of Normandy;" Monday, "The Mascot," Tuesday, "Girofle-Girofla;" Wednesday, "Olivette;, Thursday, "Chimes of Normandy;" Friday, "Fra Diavolo;" Saturday matinee, "Mikado;" Saturday night, "The Mascot," and Sunday night "Erminic," The engagement will be at noming prices and the oppormeat will be at popular prices and the oppor-tunity will be offered to hear all these popular operas by a thoroughly competent com-pany at 25, 35 and 50 cents for reserved seats.

The well known actor, Robert Mantell,

begins a three nights' engagement at Boyd's opera house on Thursday evening next, September 18, appearing for the first time in this city in his dual impersonation of Louis and Fabien dei Franchi in Alexander Dumas' powerful heroic drams, "The Corsican Brothers." In this play, Mr. Mantell has many excellent opportunities to display his varried talents as a romantic actor, and the success he has gained in the large eastern cities, bespeaks an interesting performance. His version of the "Corsican Brothers" is the same as Henry Irving used when he produced this play at the Lyceum theatre, Lendon, a few years ago. Its scenes are laid in Paris and its environments, and the Island of Corsica. Its strongest dramatic situations are those of the fifth and sixth situations are those of the fifth and states. The duel scene that closes the fifth act being considered the most absorbing fight known to the stage. The death scene of Fabien at the Corsican home has also been warmly commended by competent critics.

For this production of the "Corsican For this production of the "Corsican Brothers," Mr. Mantell carries with him all the handsome new scenery, traps, slides, visions, vampires, furniture, properties, etc., that his manager, Augustus Pitou, had made for the New York city presentation, thus assuring a finished performance. It requires a much larger supporting company for this play than was used for "Monbars," yet all the old favorites have been retained, the organization being headed by the charming the old favorites have been retained, the organization being headed by the charming actress, Miss Charlotte Behrens, while Mr.

Mark Price will appear as Chatteau Reaaud. Mons, and Mme. Pianel, who arrived from San Francisco the past week, have been pre-vailed upon to give a concert at the Boyd Thursday evening, September 25. Mons M. Planel was heard to excellent advantage the last concert of the Apollo club, and decision to give a concert under his own auspices in the near future will be hailed with delight by the lovers of good music in Omaha. Although a native of California Omata. Although a native of California, M. Planel has spent most of his life in Paris, where he was educated under the best teach-ers, and now he has developed a dual talent, vocal and instrumental. As violinist to the queen of Spain he was afforded an excellent pportunity to meet the best people of the nusical world abroad, and his violin playing n consequence has received great praise from

His wife, Mme, Tekely Planel, who has een a member of the theater Gymnase in easons past, will also be heard in several recitations while the Apollo club will appear and fill out what promises to be a most lightful programme. The patrons of the Eden musee this week

will see one of the amusements of the nine-teenth century. Manager Lawler has se-cured Prof. Madden's wonderful educated talking dog boy. You have often heard people in speaking of intelligent animals say He is so smart that he can do everything but talk." Well, Bozhas solved the great puzzie, and is almost the equal of some human beings. He can and will talk at each exhibi-

Belle Vernon, the lady of 100 faces, is the queen of facial artists. Her lightning change facial grimances are wonderful and create merriment. Little Kittle Bingham, the child artist, has been engaged for one week only. This child has won fame by her impersonations of the swell young man of the lay, singing with dramatic effect Charles Godfrey's famous song, "The Bridge." Bingham, the ventriloquist and his wooden headed family creates much merriment for the children. In addition to these attracthe children. In addition to these attrac-tions the Bethoven quartette of singers and a comedy company of ten artists will appear. Throughout the seven exhibition depart-ments the slow is complete in all its details

Music and Musicians. The concert given by the choir of the See and Presbyterian church last Tuesday even ing was a complete success. Every number as given on the programme was very acceptably rendered, and it would scarcely be just

o mention any one as especially deserving of raise above any other participant. The net eccipts were \$68. "The Owls," Prof. Kratz' male chorus of North Omaha, begin their season's work Monday evening and will meet hereafter in the lecture room of the Knox Presbyterian church. The club now has a membership of twenty, with applications pending, and ex-pects to do some hard work this winter. In

njunction with the "T. K." quartette a conert is contemplated.

Mr. Elmer A. Todd gave a class recital of his pupils at his residence 26% Davenport street Thursday afternoon, which was a very successful affair in every particular. It was a debut of all the pupils participating, as follows: Misses Bird Kelley, Vida Moseley, Blauche Parker, Jessie Ethridge, trene Hospe, Ione Pierce and Gertrude Hospe. Hospe, Ione Pierce and Gertrude Hospe, Mr. Todd, a very accomplished planist, also played several selections from Chopin, Heller, Mendelssohn and Schumann. It was a very pleasant innovation and should be encour-

ledo, O., as director of the Apollo club can-not help but give great satisfaction to the club and the local musical world. Mr. Tor-rens has been conducting for a number of years, with astonishing success. He is enermusic in Omaha on a still higher footing. The club will commence rehearsais about October I, the intention now being to invite number of the best female singers to form an auxiliary chorus to assist in the work. It is not the intention to change the personnel of the club, but simply to make the pro-

The selection of Mr. L. A. Torrens of To-

Bacon vs Shakespeare.

female voices.

To what author shall the Shakespearean plays be ascribed ! Custom almost immemorial has given that honor to Shakespeare, but it is still a question whether it has been awarded with justice. It is not so much the claims of any other particular writer that render the authorship doubtful, but rather the overwhelming improbability that one so uneducated and so inexperienced as we know William Shakespeare to have been could ever have studied out the grand conceptions which the works in question contained.

There are a great many arguments brought forward to sustain the accusation that William Shakespeare has unrightly usurped the fame attached to those dramas. In the first place, he was in reality uneducated, while the author of the plays must necessarily have been a fine linguist, acquainted with the Latin, Greek, French, Italian and Spanish languages. The members of his family were illiterate, and his daughter unable to write even at the age of twenty-seven. His own hand writing as far as one can judge frem the fine autographs handed down was extremely illegible, while notwood them resemble one another in any marked degree. Shakespeare made in any market degree. Shakespeare made no mention of any literary property in his will, but was careful to specify among other bequests his "second-best bed," though not a book, not a copy of one of his own books nor even a manuscript received mention. No letter written by him to any one has been preserved, and but two addressed to him, and those make no reference to literature. This is the arraignost made against Shake. is the arraigmment made against Shake-peare by Edwin Reed in a pamplet publishe d by Rand, McNally & Co. But the defenders of the popular author have always one standby upon which to fall back. Three

man. "If it were not for those three years," says Howard Furness, the noted Shakespearean critic, "we would be at a loss to sustain his claims to authorship. Did he not in those three years learn the minutest details of legal lore; for the author of those plays must have been an expert lawyer. Did he not become have had the language of the ship at his tongue's end. Did he not travel over all Europe in that time; for the same author must have seen many of the places which he describes so acurately." This is the defense. While it does not argue against any person, it attempts to repel the attacks made upon Shakespeare. Although the most weighty argument for Bacon is his capability of pro ducing the plays, it seems that Shakespeare will retain his laurels until it is clearly

proven who in reality is the author of the Madame Patti's Theater.

Mme. Patti's Bijou theater and opera house at Craig-y-nos, Breconshire, her Welch home, was informally opened on August 23. The theater is situated at the north end of the eastle and adjoins the bilhard room and clock tower. The front faces south and is in the court yard. It has an south and is in the coart yard. It has an ornamental facade in the Italian style, which distictly marks the purpose of the building. On the pediment stand out in bold relief, in gold letters, the words "Patti Theater." As the theater is essentially a private one and is for the convenience of the visitors of the castle, though charitable performances, to which the public will be admitted, may be given from time to time. The principal entrace will be from the house by means of a wide corridor from the French by means of a wide corridor from the French billiard room; there is also another entrance from the front. The dimensions of the auditorium are forty-two feet at the back, in which is a small gallery or The height is twenty-two feet, with a cove ceiling, supported by twelve Corin-thian clums, with decorated surfaces round the sides, dividing the walls into panels. The floor has a unique peculiarity; while it slants toward the stage there is an arrange ment underneath by which it can be raise at the stage end to a level with the stage and so a charming ball-room can be provided, which is rendered all the more attractive because of the facilities offered by the stage scenery to give the appearance of a drawing-room at one end. As a ball-room, the length obtained by this contrivance is sixty-two feet. Special attention has been paid to the lighting. In the daytime this will be obtained by lantern lights in the ceiling filled with ground glass. At night a central electrolier of sixteen lights and brackets of three lights each round the sides will be employed.

The building is seated for 180 persons, though it is pessible to find room for 200.

The chairs in the first few rows The chairs in the first few rows have arms, and are covered with blue silk plush. The decorations are not yet completed, but it is intended that they shall be finished in quiet tints of blue and ivory white, with a plentiful use of gilding. The orchestra is divided from the auditorium by a low balustrade, and is sunk six feet below the stage level; it has room for a band of six teen. The proscenium is very striking; twenty feet wide and nineteen feet high Surrounding it is a handsome border, with a pediment and descriptive and decorative or naments at the top. The frieze of the p cenium is panelled, and this panelling is tinuel round the auditorium, bearing the names of great composers. Rossini, Patti's favorite composer, occupies the central position on the proscentum, and is faced by Shakespeare above the gallery. The tableau curtains are very handsome; they are richly festoned, and are of electric blue silk plush. The act drop is a portrait of Madame Pattili the character of Semiramide driving a char the character of Semiramide driving a char-riot and a pair of horses. It has been painted by White of London. The stage is twenty-four feet deep and forty feet wide, with ample height to allow the whole of the scenes to be raised into the flies without rolling. Every mod-ern appliance necessary for opera and panto-mine has been provided. There are electric forlibetts rows of batten lights in the wines.

footlights, rows of batten lights in the wings,

and ground lights with colored lamps for col-ored effects. The number of lights in the en-

tire theater is 281, and all these are under the control of the prompter by means of a hand-some switchboard, which has each depart-

ment labelled. A cellar under the stage ac-commodates the machinery for working the

scenes and traps, while alongside the audito-rium on the opposite side of the corridor is a

LOUNCER IN THE LOBBY. language for which she is noted. There we was no prospect of relief. They had sterling piety, simple honesty, unconquerable thrift; shiftlessness with wonder. in use. Behind the stage are five dressing rooms on the first and second floors, with a loft over for properties. The architects are Messrs. Bucknall & Jennings of Swansea, and London. The builder was Mr. H. Smith, of Kidderminster. The scenery was painted by Mr. W. Hann, of London. The electric lighting is supplied by the Wenham Light company; and the decorations by Messrs. Jackson & Sons, of London.

The place performed was Mr. W. E. Hule.

The piece performed was Mr. W. F. Hul ley's comic opera, "The Coastguard," The audience included, besides Madame Patti audience included, besides Madame Patti Signor Nicolini, a large number of distin-guished guests at the castle, including Sig-ner Arditi. Mr. Hulley conducted the or-chestra, which consisted of fourteen instru-ments. Madame Patti expressed herself at the close delighted with the whole series of the close delighted with the whole action o the piece. An illuminated and framed ad-dress was presented to Madame Patti before the company separated. The theatre not be opened formally till next year, not be opened formally till next year, when Madame Patti will sing part of a favorite open and Mr. Henry Irving will play or recite a favorite part.

MUSICAL AND DRAMATIC.

Nellie McHenry, who was for a little while on the down grade, has regained her old time place in the public heart, and is cutting a wide swath in her new piece, "Chain Light

Miss Sylvia Gray has followed Miss Letty Lind's lead and now announces that when the original Gaiety company leaves home for America and Australia it will do so without ber presence, too. There will be five Hoyt farce-comedies fly

ing round the circle this winter, to wit: Midnight Bell," "A Brass Monkey," Texas Steer," "A Trip to Chinatown," and
"A Silent Partner."
"Do you ever play Hamlet, Mr. Roscius!"
asked the soulful young woman. "Hamlet!
I should say not!" replied that eminent actor

in fine scorn. "The idea of me playing Hamlet. I ain't no amateur." Oscar Wilde says that when he plays Chopin on the piano be feels as though he had

peen crying over sins he never committed the musical sins he has committed. During Stuart Robson's Chicago, Philadelohia, Boston and New York engagement

three new plays will be produced. Mr. Rob-son received last week from Victorien Sardou the first draft of a comedy which the great Richard Mansfield has come into the pos session of a historical painting, the picture of "The Lost Prince"—Louis XVII. of France, painted by Vernet in 1795, during the reign of

terror. It subsequently came into the

sesion of Napoleon, and was presented by him to Murat, king of Naples, before his abdica-Charles Drew, who used to be the comedian of the Carleton opera company, is now ap-pearing in the New York Casino company for the first time. He has the role of Pom-ponnet in the revival of "La Fille de Mme. Angot," and Max Lube, who is the Fouchard.

is the Mile Lange, and Fred Solomon the Liravaudiere. A man named Murphy has dramatized "The A name and ply has dramitized "The Kreutzer Sonata"—the novel, not the music—and hopes to get it played in New York. As the novel is mostly a series of moral reflections, and as it contains but one dramatic indicate Mr. Mr. Schelberger, and the series of cident, Mr. Murphy must have worked hard this summer. He will find material for an other play in Carlyle's "Sartor Resartus,"

maybe Steele Mackaye's sensational drama "Money Mad." goes out in the road than oughly equipped. On account of the heavy and complicated nature of the machinery of the famous bridge seene, two complete sets of scenery will have to be carried, one to be sent ahead and placed in position. Manager J. M. Hill proposes to give just as good a pro-sentation in every respect on the road as wa given in the production at the Standard.

Henry Mapleson and Marie Roze have septretemps. It turns out that they were not married although they themselves thought they were and per consequence there is a heap o' trouble all around. As soon as Marie Roze discovered the unlawfulness of their A happy house is broken up by this very un-

According to the Brussels Guide M. ica -

the forthcoming production at Bayreuth of the Paris version of "Tannhauser" is re-garded by many of Wagner's warmest admirers with anything but unmixed satisfaction. They urge, and it must be admitted not unreasonably, that the music written by the master of Paris in 1800, (after "Tristan") differs so entirely in style from the rest of the opera as to interfere seriously with the

unity of expression.
"It is my intention to take Pulmer's theater out of the list of combination theaters and make it a stock theater," said A. M. Palmer the other day, having just landed from an Atlantic steamer. "Among the plays which I expect to produce there is a Village Priest, an adaptation from the French by Sidney Grundy; Henry Hamilton's adaptation of 'Le Crapeau' and Mr. Ralph Lumley's forthcoming play with several others. I have also secured the refusal of the American rights of 'An English Rose,' by Robert Buchanan and George R. Sims," Frederick Ward has in his company be-

Frederick Ward has in his company besides Mrs. D. P. Bowers, Charles D. Herman, Harry Leighton, Beverly W. Turner, Robert Benedict, C. H. Barton, Percy Sage, William Tanner, H. W. Storm, Charles Clark, C. Marburg, D. Talbot, Mrs. Annie Sutton, the Misses Catherine Coggswell, Lottie Sutton, Estelle Allen, Jennie Vale and Naonia Alfrey. The representation of the Company of the Com froy. The repertoire is "Heary VIII,"
"Galba, the Gladiator," "Macbeth," "Galba, the Gladiator," "Othello," "Damon and Pythias,"

ius" and "Julius Cæsar." Mrs. Bowers not appearing in the latter two plays.

Great things are expected from the third act of Francois Coppee's new play, to be pro-duced in Paris this winter. The action of the play is in the fifteenth century, when Turk and Christian were battling for Europe. His hero is a slave called Brankomir, who, his hero is a stave called Brankomir, who, because he has not succeeded in his ambitious hopes, makes an unpatriotic compact with the sultan, but is killed in a duel with his own son. A duel between a sultan and his own son is the great situation of the piece. M. Alphonse Daudet is also preparing for the coming theatrical campaign, and has a play nearly ready for the Gymnase.

The managers of Miss Agnes Huntington are working up a boom for her in the most

are working up a boom for her in the most energetic manner. They are sending out bound volumes of press notices clipped from English and American newspapers, together with photographs of the young woman. The value of some of the press opinions diminishes with great suddenness when it is discovered that they are selected from cable dis-patches to New York papers. Every one who has any acquaintance with the amusement business knows how easily the London cor-respondents are induced to say pretty things. The London newspapers, however, praised Miss Huntington right heartily, and her suc-

cess in "Paul Jones" was genuine.

The following good story is told of Sir Arthur Sullivan. Some little time ago, when a change in the cast had been made, Sir Arthur, who happened to be dining at the Savoy hotel, slipped away for a few minutes from the table, and went into the theater to the upper circle, there to hear and judge for himself as to the capabilities of the new ar-tiste. As the play proceeded, and a favorite score in the opera was taken, the talented composer unconsciously commenced to han the refrain as be desired it to be rendered This considerably annoyed his next door seighbor, who abruptly remarked: "Excuse ne, sir, if I mention the fact that I have paid my money to hear Sir Arthur Sullivan's charming opera as given by the company, and not your confounded humming." Sir Arthur returned to his dinner and related the incident with great gusto.

Dr. Birney cures catarrh, Bee bldg.

An Eight-Year-Old Burglar. Eight-year-old Henry Shubel, who York, was arraigned in Yorkville police court for the crime of burglary, Patrick Holland, who keeps a butter store at 809 Tenth avenue, had things stolen from his store, and he waited in the hope of catching the thieves.

about 3 o'clock he saw a little bit of a fellow hoisted over the fanlight by two stalwart boys. The little fillow began to place a lot of cheeses to; e her. land lost his presence of mind and rushed on the boy, frighte ing away his companions. Policeman Golden took young Shubel in charge and locked him

Dr. Birney cures catarrh, Ecc bldg